

Performance parts are available from the publisher.

A-R Editions, Inc., Middleton, Wisconsin  
© 2023 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher. Please apply for permission to perform, record, or otherwise reuse the material in this publication at our website ([www.areditions.com](http://www.areditions.com)).

Printed in the United States of America

ISBN 978-1-9872-0858-0 (print)  
ISBN 978-1-9872-0859-7 (online)  
DOI <https://doi.org/10.31022/B236>  
ISSN 0147-0828 (print)  
ISSN 2577-4573 (online)

Ⓢ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

# Contents

Abbreviations and Sigla	vi
Acknowledgments	vii
Introduction	ix
The Composer	ix
<i>Il primo libro de motetti, e sonate concertati</i> , Op. 6 (1624)	x
Notes on Performance	xi
Texts and Translations	xiii
Plates	xviii
<i>Il primo libro de motetti, e sonate concertati</i>	
Dedication	2
1. O gloriosa Domina (AT, B.c.)	3
2. Cantate Domino (CC, B.c.)	8
3. O bone Jesu (CB, B.c.)	14
4. Dominus in igne veniet (CB, B.c.)	19
5. Misericordias Domini (CA, B.c.)	25
6. O quam dilecta (CC, B.c.)	32
7. Fontes et omnia (BB, B.c.)	38
8. Nigra sum (C, Vn., B.c.)	43
9. Cantate, jubilate (C, Vn., B.c.)	50
10. Sonata prima (Vn., “overo Cornetto”; Vne., B.c.)	58
11. Sonata seconda (Vn., “overo Cornetto”; Vne., B.c.)	65
12. O quam dulcis es tu (TTB, B.c.)	71
13. Sat est Domine (CTB, B.c.)	77
14. Judicant sancti (CAT, B.c.)	85
15. O intemerata (CTB, B.c.)	90
16. Jesu dulcissime (CATB, B.c.)	97
17. Magnificate Dominum (CATB, B.c.)	103
18. Cum complerentur dies Pentecostes (CATB, B.c.)	111
19. Cantate Domino (CCBB, B.c.)	119
20. Favus distillans (C; Vn., Va., Vne., “overo Tromboni”; B.c.)	128
21. Benedicta tu (CATTB, B.c.)	137
22. Benignissime Jesu (CATTB, B.c.)	148
Critical Report	157
Sources	157
Editorial Methods	158
Critical Notes	159

# Introduction

*Il primo libro de motetti, e sonate concertati*, op. 6 (Venice: Alessandro Vincenti, 1624) is the first publication of sacred music by Tarquinio Merula (1595–1665). It also includes two instrumental sonatas—Merula’s first small-scale instrumental works—and a number of the motets incorporate violins and other strings; indeed, Merula was one of the first composers to write solo motets with string accompaniment.

## The Composer

Tarquinio Merula (1595–1665) was born in Busseto, probably in November 1595 (he was baptized on 25 November 1595).<sup>1</sup> After the death of his father on 21 February 1602, Merula moved to Cremona and was cared for by his older stepbrother, Pellegrino. He was confirmed in the parish church of Saint Nicolò on 23 April 1607<sup>2</sup> and he probably gained his early musical training as an organist at Saint Bartolomeo, the church of the Carmelite Fathers.<sup>3</sup> His first published work, *Il primo libro delle canzoni*, [op. 1] (Venice, 1615),<sup>4</sup> is dedicated to Giovanni Pietro Ghirardello, a nobleman at the Parma court and violinist who had supported him. On 22 October 1616 Merula became organist of the church of Saint Maria Incoronata in Lodi in place of Alessandro Pinchirolli. He remained in Lodi until February 1621, when he accepted a prestigious post in Warsaw at the court of King Sigismund III Vasa of Poland. This appointment was probably due to Giulio Osculati, the choirmaster at the church of Incoronata in Lodi, who had worked at the Polish court from 1601 to

about 1614.<sup>5</sup> Merula remained in Warsaw until 1624 as organist to the king and chamber musician to Prince Vladislav Sigismund. Between 1622 and 1626 he published six collections of works: two lost collections, *Il canoro aprile*, [op. 2] (1622, a collection of music for solo voice and basso continuo) and *Canzonette a tre voci*, [op. 3] (1623);<sup>6</sup> *Il primo libro de madrigaletti*, op. 4 (Venice, 1624; dedicated to Prince Vladislav Sigismund); *Il primo libro de madrigali concertati*, op. 5 (Venice, 1624; dedicated to King Sigismund III); *Il primo libro de motetti, e sonate concertati*, op. 6 (Venice, 1624; dedicated to Cesare Gonzaga, Prince of Guastalla); and *Satiro e Corisca, dialogo musicale a due voci*, [op. 7] (Venice, 1626; dedicated to the Cremonese patricians Alessandro and Giovanni Pietro Bonetti), a dramatic *scena* for two voices based on sections of Battista Guarini’s *Il pastor fido*.<sup>7</sup> Important for the context of *Il primo libro de motetti, e sonate concertati* is the fact that the Polish king, Sigismund III, had been brought up by the Jesuits and had many Jesuits as advisors. The canonization of the two founders of the Society of Jesus, Ignatius of Loyola and Francis Xavier, which took place in 1622, must have been the reason for the composition of some of the vocal music in Merula’s book (e.g., “Magnificate Dominum,” no. 17).

Merula returned to Cremona in 1626<sup>8</sup> and on 18 February was appointed as maestro di cappella for the Laudi della Madonna at the cathedral. The Laudi was a separate foundation to the cappella of the cathedral, although it coexisted within the same building, and Merula was required to provide music for a weekly Saturday evening service in celebration of the Blessed Virgin Mary and on vigils of Marian feasts. It seems likely that much of the music in his *Libro secondo de concerti spirituali*,

---

1. See Joachim Steinheuer, *Chamäleon und Salamander: Neue Wege der Textvertonung bei Tarquinio Merula* (Kassel: Bärenreiter, 1999), 16. This updates the information given in NG2, s.v. “Merula, Tarquinio” (pp. 471–73), by Stephen Bonta, which gives Merula’s birthplace as Cremona and suggests a birth date of 1594–95 based on his confirmation date (23 April 1607).

2. See DBI, s.v. “Merula, Tarquinio” by Marina Toffetti, [https://www.treccani.it/enciclopedia/tarquinio-merula\\_\(Dizionario-Biografico\)](https://www.treccani.it/enciclopedia/tarquinio-merula_(Dizionario-Biografico)); much of the following biographical information is gleaned from this article.

3. See Christopher Wilkinson, “The Sacred Music of Tarquinio Merula” (Ph.D. diss., Rutgers University, 1978), 71 n. 19.

4. RISM A/I M 2352; for a modern edition see Tarquinio Merula, *Il primo libro delle canzoni: à quattro voci per suonare con ogni sorte di stromenti musicali con il basso generale, aggiuntovi due alemane ed une corrente*, ed. Adam Sutkowski (New York: Institute of Mediaeval Music, 1974).

---

5. NG2, s.v. “Osculati, Giulio” (p. 770), by Zygmunt M. Szwejkowski.

6. Noted in Cremona, State Library, MS Bresciani, 28, fol. 80v.

7. RISM A/I M 2344, M 2346, M 2338, and M 2347, respectively. Concerning M 2346 and M 2347, see Brian Mann, “From Berlin to Cracow: Sixteenth- and Seventeenth-Century Prints of Italian Secular Vocal Music in the Jagiellonian Library,” *Notes* 49, no. 1 (September 1992): 20–21, 27, <https://doi.org/10.2307/897183>.

8. Merula’s whereabouts between 16 September 1624 and 18 February 1626 are unknown. Wilkinson suggests the possibility that he was employed by Cesare Gonzaga (the dedicatee of opus 6) and notes that it was around this time that Merula gained the honorary title of *cavaliere*; see Wilkinson, “The Sacred Music of Tarquinio Merula,” 77.

# Texts and Translations

The texts reflect the primary musical source and have been lightly edited as follows. The distinction between *u* and *v* and *i* and *j* has been normalized; punctuation and capitalization have been made uniform, and, where necessary, added tacitly to reflect common seventeenth-century literary usage; and abbreviations have been expanded. The translations have been supplied by Henry Howard.

## 1. *O gloriosa Domina*

O gloriosa Domina  
Excelsa super sidera,  
Qui te creavit provide,  
Lactasti sacro ubere.  
Quod Eva tristis abstulit,  
Tu reddis almo germine;  
Intrent ut astra flebiles,  
Caeli fenestra facta es.  
Tu regis alti janua  
Et porta lucis fulgida;  
Vitam datam per Virginem,  
Gentes redemptae plaudite.  
Gloria tibi Domine,  
Qui natus es de Virgine,  
Cum Patre et Sancto Spiritu  
In sempiterna saecula.

Glorious Lady,  
high above the stars,  
you gave milk with your sacred breast to him  
who with foresight created you.  
What unhappy Eve took away,  
you restore through your blessed son;  
you were made a window into heaven that the  
wretched might come among the stars.  
You are the door of the High King  
and the shining gate of light;  
life is given by the Virgin;  
you redeemed nations, rejoice.  
Glory to you, Lord,  
who were born of the Virgin,  
with the Father and the Holy Spirit,  
for all ages unending.

*Text.* Hymn at Lauds at the feast of the Assumption of the Blessed Virgin Mary.

## 2. *Cantate Domino*

Cantate Domino canticum novum, cantate Domino om-  
nis terra.  
Cantate Domino et benedicite nomini ejus, annuntiate de  
die in diem salutare ejus.  
Annuntiate inter gentes gloriam ejus in omnibus populis  
mirabilia ejus.  
Quoniam magnus Dominus et laudabilis nimis, terribilis  
est super omnes deos.  
Quoniam omnes dii gentium daemonia, Dominus autem  
caelos fecit.  
Confessio et pulchritudo in conspectu ejus, sanctimonia  
et magnificentia in sanctificatione ejus.

Sing to the Lord a new song; sing to the Lord all the  
earth.  
Sing to the Lord and bless his name, tell out his salvation  
day after day.  
Tell out his glory among the heathen and his miraculous  
works among all peoples.  
For the Lord is great and greatly to be praised, he is to be  
feared above all gods.  
For all the gods are devils of the heathen, but the Lord  
made the heavens.  
Faith and beauty are in his sight; holiness and magnifi-  
cence are in his holy place.

*Text.* Psalm 95:1–6 (Vulgate) used as the second psalm in the third Nocturn at  
Matins at Christmas.

## 3. *O bone Jesu*

O bone Jesu, o piissime Jesu, o Jesu, Jesu Fili Mariae  
Virginis, plene misericordia et pietate. O Jesu, nomen

Good Jesus, most loving Jesus, Jesus, Jesus, son of the  
Virgin Mary, full of mercy and loving-kindness. Jesus,

## 1. O gloriosa Domina

Alto

Tenore

Basso continuo

5

A

T

B.c.

10

A

T

B.c.

15

A

T

B.c.

O glo- ri- o- - sa\_\_\_ Do- mi- na

O glo- ri-

Ex- cel- sa\_\_\_ su- per, (ex- cel- sa\_\_\_ su- per, ex-

-o- sa\_\_\_ Do- mi- na Ex- cel- sa\_\_\_ su- per, (ex- cel- sa\_\_\_ su-

-cel- sa\_\_\_ su- - per) si- - de- ra, Qui te\_\_\_ cre-

-per, ex- cel- sa\_\_\_ su- per) si- de- ra, Qui te\_\_\_ cre- a-

-a- vit pro- vi- de, La- cta- sti sa- - cro\_\_\_ u- be-

-vit pro- vi- de, La- cta- - sti sa- - cro u- be-

## 9. Cantate, jubilate

Violino 

Canto 

Basso continuo 

4

Vn. 

C 

B.c. 

7

Vn. 

C 

B.c. 

10

Vn. 

C 

B.c. 

can- ta-







## 16. Jesu dulcissime

Canto

Alto

Tenore

Basso

Basso continuo

Je- su dul- cis- si- me cre- a- tor ge- ne- ris hu-

C

A

T

B

B.c.

Je- su dul- cis- si- me

-cis- si- me cre- a- tor ge- ne- ris hu- ma- ni,

-ma- ni, qui

qui per sa- cra- men- tum tu- um

## 20. Favus distillans

Violino,  
overo  
Trombone

Viola,  
overo  
Trombone

Violone,  
overo  
Trombone

Canto

Basso  
continuo

5

Vn.

Va.

Vne.

C

B.c.

9

Vn.

Va.

Vne.

C

B.c.

# 21. Benedicta tu

Canto

Be- ne- di- cta \_\_\_\_\_

Alto

Be- ne- di- cta \_\_\_\_\_ tu

Tenore [primo]

Tenore secondo

Basso

Basso continuo

7 #6 6 7 6

5

C

tu, <be- ne- di- cta \_\_\_\_\_ tu>

A

T1

in mu- li- e- ri- bus, be- ne-

T2

in mu- li- e- ri- bus, <in mu- li-

B

[in mu- li- e-

B.c.

# 7 #6 #

# Critical Report

## Sources

### Primary Source

*Merula (1624)*. RISM A/I M 2338. Five partbooks: Canto, Alto, Tenore, Quinto, and Basso per l'Organo (the Basso partbook is missing). Sole extant copy: I-Bc, AA 297/1–5. The title page (see plate 1) reads:

IL PRIMO LIBRO | DE MOTETTI, E SONATE | Concertati  
A Due, Tre, Quattro, e Cinque | Voci, Co'l Basso per l'Organo  
| DI TARQUINIO MERULA | Organista di Chiesa,  
e di Camera del Serenissimo, | & Invitissimo Rè di  
Polonia, e Suetia, &c. | DEDICATI | All'Illustrissimo, &  
Eccellentissimo Sig. | D. CESARE GONZAGA Pren-  
cipe di Guastalla, &c. | OPERA SESTA. | Novamente composta,  
& data in luce. | CON PRIVILEGIO. | [printer's mark] | In  
Venetia, Appresso Alessandro Vincenti. 1624.

The disposition of the pieces within each partbook is shown in table 1. Note that although the Basso partbook is missing from the primary source, the basso secondo parts for “Fontes et omnia” (no. 7) and “Cantate Domino” (no. 19) are printed in the Tenore partbook.

### Secondary Sources

*Calvi (1624)*. RISM B/I 1624<sup>2</sup>. Five partbooks: Canto, Alto, Tenore, Bassus, and Basso Continuo. Sole extant copy: D-F, Mus W 24 Nr. 2. The title page reads:

SECONDA | RACCOLTA | DE SACRI CANTI | A UNA,  
DUE, TRE, ET QUATTRO VOCI | De Diversi Eccellentissimi  
Autori | FATTA | DA DON LORENZO CALVI | MUSICO  
NELLA CATHEDRALE | DI PAVIA. | Con il Basso  
Continuo per sonar nell'Organo | Nuovamente composta,  
& data in luce. | CON PRIVILEGIO. | [printer's mark] | IN  
VENETIA, | Appresso Alessandro Vincenti. 1624.

*D-Lr Mus. ant. pract. KN 206*. D-Lr, Mus. ant. pract. KN 206. Score copied in Hamburg by Matthias Weckmann (ca. 1616–74), dated 15 June 1647.<sup>1</sup>

---

1. See Alexander Silbiger, “The Autographs of Matthias Weckmann: A Reevaluation,” in *Heinrich Schütz und die Musik in Dänemark zur Zeit Christians IV.: Bericht über die wissenschaftliche Konferenz in Kopenhagen 10.–14. November 1985*, ed. Anne Ørbaek Jensen and Ole Kongsted (Copenhagen: Engstrom and Sodring, 1989), 117–44.

*GB-Lam 108*. GB-Lam, MS 108. A late seventeenth-century scorebook, perhaps associated with the Catholic chapel of Catherine of Braganza, containing Latin motets.

*GB-Lbl Add. 29382–85*. GB-Lbl, Additional MSS 29382–85. Four partbooks copied by John Immyns (d. 1764).<sup>2</sup>

*GB-Lbl Add. 31434*. GB-Lbl, Additional MS 31434. Six partbooks of vocal music by Henry Lawes and Italian composers, copied ca. 1638–46 by Stephen Bing (1610–81).<sup>3</sup> (See plate 4 for the basso part of “Benedicta tu,” no. 21.)

*GB-Lbl Add. 31440*. GB-Lbl, Additional MS 31440. A large manuscript scorebook of anonymously-transmitted Italian music (canzonettas, monodies, madrigals, motets, and instrumental pieces) copied in the late 1630s / early 1640s by Angelo Notari (1566/73–1663).<sup>4</sup> (See plate 5 for the opening of “Fontes et omnia,” no. 7.)

*GB-Lbl Add. 31479 and GB-Lbl Mad. Soc. G.55–59*. GB-Lbl, Additional MS 31479 and Madrigal Society MSS G. 55–59. Two sets of partbooks containing Latin motets for one to five voices and basso continuo by Italian composers, copied in the 1650s by George Jeffreys (ca. 1610–85); the two sets complement each other and are so similar in format that they must originally have formed a single collection.<sup>5</sup> (See plate 6 for the basso part of “O bone Jesu,” no. 3; and the basso primo part of “Fontes et omnia,” no. 7.)

*GB-Ob Mus. Sch. E.451*. GB-Ob, MS Mus. Sch. E.451. The basso continuo book of Edward Lowe (ca. 1610–82); copied over a long period, from about 1632 to 1680.<sup>6</sup>

---

2. See Augustus Hughes-Hughes, *Catalogue of Manuscript Music in the British Museum* (London: The British Museum, 1906), 1:323.

3. See Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot: Scolar Press, 1997), 95–99 and 242–44.

4. *Ibid.*, 191–94 and 244–51; also see Jonathan P. Wainwright, “Angelo Notari’s Music for the English Court,” in *Musical Exchange Between Britain and the Continent, 1500–1800: Essays in Honour of Peter Holman*, ed. Bryan White and John Cunningham (Woodbridge: Boydell Press, 2020), 313–43; and Angelo Notari, *Collected Works*, ed. Jonathan P. Wainwright, *Recent Researches in the Music of the Baroque Era*, vols. 230–32 (Middleton, Wis.: A-R Editions, 2022).

5. See Wainwright, *Musical Patronage*, 121–32 and 254–60.

6. See Wainwright, *Musical Patronage*, 326–36; Andrew Ashbee, Robert Thompson, and Jonathan Wainwright, *The Viola*